

The Three Bears

(Les Trois Ours)

PS 635

.Z9

T345

Copy 1



Caroline W. Thomason

The Penn Publishing Company

Successful Rural Plays

A Strong List From Which to Select Your
Next Play

FARM FOLKS. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. For five male and six female characters. Time of playing, two hours and a half. One simple exterior, two easy interior scenes. Costumes, modern. Flora Goodwin, a farmer's daughter, is engaged to Philip Burleigh, a young New Yorker. Philip's mother wants him to marry a society woman, and by falsehoods makes Flora believe Philip does not love her. Dave Weston, who wants Flora himself, helps the deception by intercepting a letter from Philip to Flora. She agrees to marry Dave, but on the eve of their marriage Dave confesses, Philip learns the truth, and he and Flora are reunited. It is a simple plot, but full of speeches and situations that sway an audience alternately to tears and to laughter.

HOME TIES. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. Characters, four male, five female. Plays two hours and a half. Scene, a simple interior—same for all four acts. Costumes, modern. One of the strongest plays Mr. Tubbs has written. Martin Winn's wife left him when his daughter Ruth was a baby. Harold Vincent, the nephew and adopted son of the man who has wronged Martin, makes love to Ruth Winn. She is also loved by Len Everett, a prosperous young farmer. When Martin discovers who Harold is, he orders him to leave Ruth. Harold, who does not love sincerely, yields. Ruth discovers she loves Len, but thinks she has lost him also. Then he comes back, and Ruth finds her happiness.

THE OLD NEW HAMPSHIRE HOME. A New England Drama in Three Acts, by FRANK DUMONT. For seven males and four females. Time, two hours and a half. Costumes, modern. A play with a strong heart interest and pathos, yet rich in humor. Easy to act and very effective. A rural drama of the "Old Homestead" and "Way Down East" type. Two exterior scenes, one interior, all easy to set. Full of strong situations and delightfully humorous passages. The kind of a play everybody understands and likes.

THE OLD DAIRY HOMESTEAD. A Rural Comedy in Three Acts, by FRANK DUMONT. For five males and four females. Time, two hours. Rural costumes. Scenes rural exterior and interior. An adventurer obtains a large sum of money from a farm house through the intimidation of the farmer's niece, whose husband he claims to be. Her escapes from the wiles of the villain and his female accomplice are both starting and novel.

A WHITE MOUNTAIN BOY. A Strong Melodrama in Five Acts, by CHARLES TOWNSEND. For seven males and four females, and three supers. Time, two hours and twenty minutes. One exterior, three interiors. Costumes easy. The hero, a country lad, twice saves the life of a banker's daughter, which results in their betrothal. A scoundrelly clerk has the banker in his power, but the White Mountain boy finds a way to checkmate his schemes, saves the banker, and wins the girl.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

THE THREE BEARS

LES TROIS OURS

A Play for Children in
One Scene

*arranged to be given
in English or French*

By

CAROLINE WASSON THOMASON

author of

“Red Riding Hood,” “Cinderella,” “Bluebeard,”
“Beauty and the Beast”



THE PENN PUBLISHING COMPANY
PHILADELPHIA

1921

PS635
.Z9T345

COPYRIGHT
1921 BY
THE PENN
PUBLISHING
COMPANY



The Three Bears

Les Trois Ours

© Cl. D. 57136

MAR 17 1921

no 1

THE THREE BEARS

LES TROIS OURS

CHARACTERS

Personnages

BIG BEAR	<i>Gros Ours</i>
MIDDLE-SIZED BEAR	<i>Ourse Moyenne</i>
LITTLE BEAR	<i>Petit Ours</i>
GOLDILOCKS	<i>Cheveux d'Or</i>

TIME OF PLAYING *Twenty-five Minutes*

TOLD IN ONE SCENE — In the Bears' House

COSTUMES, ETC.

THE BEARS. Brown denim coveralls (one-piece suit.) Brown shoes, brown gloves on hands. Bear masks. Middle-sized Bear should wear an apron of checked gingham when she is bringing in the soup. All should have short brown denim tails.

GOLDILOCKS. White, well-starched dress, partially covered by dainty, figured, sleeveless apron. English socks, slippers.

PROPERTIES

Three bowls, three spoons, three chairs, three beds, table, jumping rope. Pillows on all the beds. Quilt rolled on foot of the Middle-sized Bear's bed.

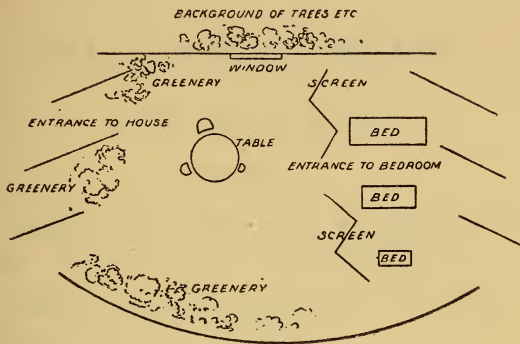
MUSIC

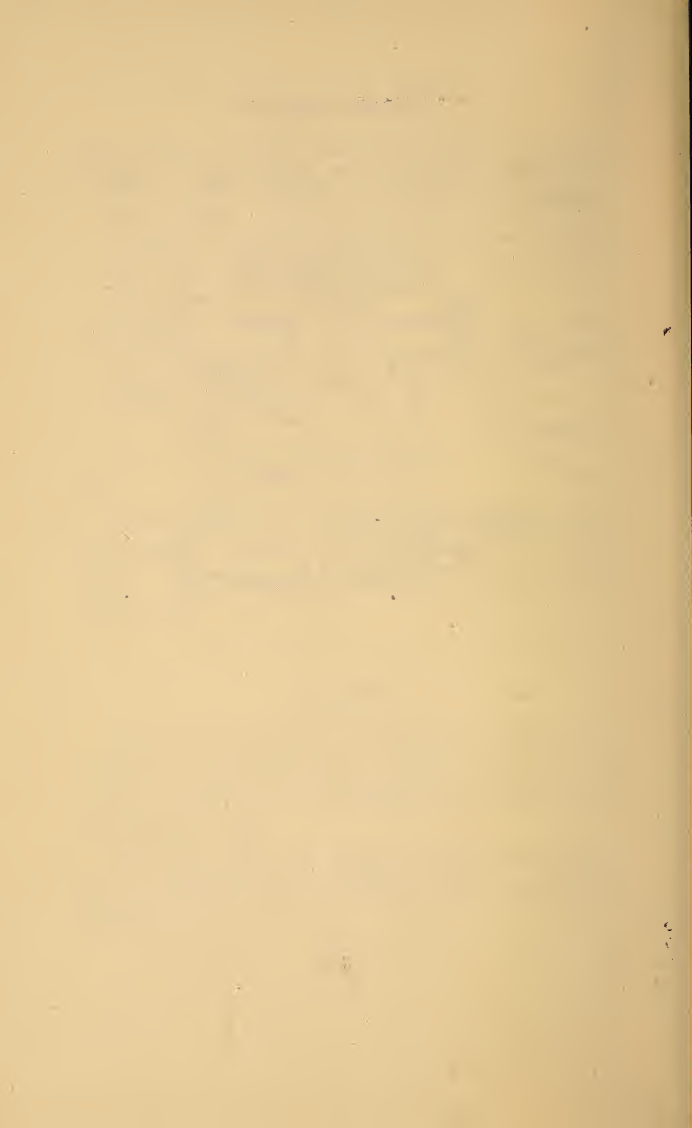
All of the songs may be found in "*Chansons, Poésies et Jeux*" (Songs, Poems, and Plays), by Agnes Godfrey Gay, published by Brentano's, New York City.

Also music for the return march of the bears may be found in this collection (*Les Deux Gendarmes.*)

SCENE PLOT

The story is told in one scene — In the Bears' House.





THE THREE BEARS

LES TROIS OURS

SCENE I

(Enter MIDDLE-SIZED BEAR in a funny little trot. She is carrying a big bowl of soup.)

MIDDLE-SIZED BEAR (*placing soup on the table*).
There is the soup of Big Bear.
Voilà la soupe de Gros Ours.

(*Trots out, and returns with a smaller bowl.*)
There is my soup.
Voilà ma soupe.

(*After placing her soup on the table she again trots out, and brings in a small bowl which she sets in its place.*)

And there is the soup of Little Bear.
Et voilà la soupe de Petit Ours.

(*From a shelf she gets three spoons which she lays beside the bowls.*)

THE THREE BEARS

There is the spoon of Big Bear, there is my spoon, and there is the spoon of Little Bear.

Voilà la cuillère de Gros Ours; voilà ma cuillère; et voilà la cuillère de Petit Ours.

(*Enter BIG BEAR and LITTLE BEAR, the latter jumping rope.*)

BIG BEAR. I am hungry.

J'ai faim.

LITTLE BEAR. I am hungry, Mother.

J'ai faim, ma mère.

MIDDLE-SIZED B. The soup is still hot.

La soupe est encore chaude.

BIG BEAR (*tasting his soup*). Yes, it is very hot.

Oui, elle est très chaude.

LITTLE BEAR (*tasting his soup*). Mine also is very hot.

La mienne est très chaude aussi.

MIDDLE-SIZED B. Let us take a walk in the woods while our soup cools.

Promenons-nous dans les bois tandis que notre soupe se refroidit.

BIG BEAR. Yes, let us walk while our soup cools.

Oui, promenons-nous tandis que notre soupe se refroidit.

LES TROIS OURS

LITTLE BEAR (*skipping with delight*). Good!
Très bien!

THE THREE BEARS (*sing*). ON THE BRIDGE.
SUR LE PONT.

On the bridge how they dance,
Dancing gaily, dancing gaily,
On the bridge, how they dance,
Dancing gaily while they sing.
The gentlemen do this way,
Ladies they do that way.
On the bridge how they dance.
Dancing gaily, dancing gaily,
On the bridge how they dance,
Dancing gaily while they sing.

*Sur le pont d'Avignon,
L'on y danse, l'on y danse,
Sur le pont d'Avignon,
L'on y danse tout en rond.
Les messieurs font comme ça,
Les belles dames font comme ça.
Sur le pont d'Avignon,
L'on y danse, l'on y danse,
Sur le pont d'Avignon,
L'on y danse tout en ronde.*

(*The music is repeated several times while
the THREE BEARS dance a freak dance.*)

THE THREE BEARS

Then they sing the song once more.)

(Exit the THREE BEARS.)

(In a short time there is a loud knocking at the door. Then GOLDILOCKS looks through the window.)

GOLDILOCKS (*clapping her hands*). How pretty this house is! How good the soup smells! I am so hungry! I am going in!

Que cette maison est jolie! Que la soupe sent bon! J'ai bien faim! Je vais entrer!

(Enter GOLDILOCKS by way of the door.)

GOLDILOCKS. How good the soup smells!
Que la soupe sent bon!

(Picks up the spoon of the BIG BEAR, and tastes the soup.)

Oh! The soup in the big bowl is too hot for me!

Oh! La soupe dans le grand bol est trop chaude pour moi!

(Leaves spoon in bowl. Goes to the second bowl, and tastes the soup.)

Ugh! The soup in the middle-sized bowl is too cold for me!

LES TROIS OURS

Ugh! La soupe dans le bol moyen est trop froide pour moi!

(Leaves spoon in bowl. Goes to the little bowl, and tastes the soup.)

Yum! Yum! Lovely! The soup in the little bowl is just right!

Hum! Hum! Charmant! La soupe dans le petit bol est très bien!

(Greedily drinks all the soup in the little bowl.)

Now I am not hungry — I am satisfied.

Maintenant, je n'ai plus faim — je suis bien satisfaite.

(Her eyes fall upon the three chairs.)

See the nice chairs!

Voyez les bonnes chaises!

(Sits down in the big chair — gets up at once.)

The big chair is too hard for me.

La grande chaise est trop dure pour moi.

(Sits down in the middle-sized chair — gets up at once.)

THE THREE BEARS

The middle-sized chair is too soft for me.
La chaise moyenne est trop mollette pour moi.

(Sits in the little chair which smashes under her.)

Good gracious! It was just right, and it has smashed to pieces!

Mon Dieu! Elle était très bien, et elle s'est brisée en morceaux!

(Weeps bitterly sitting in the wreckage.
After awhile rubs her eyes.)

I am sleepy. I am going to look for a bed.
J'ai sommeil. Je vais chercher un lit.

(Passes into sleeping room, sees the beds.)

Good! Here are three beds!
Très bien! Voici trois lits!

(Climbs on the big bed — gets up at once.)

The big bed is too high at the head.
Le gros lit est trop haut au chevet.

(Climbs on the middle-sized bed — gets up at once.)

The middle-sized bed is too high at the foot.
Le lit moyen est trop haut au pied.

LES TROIS OURS

(Lies down on little bed — relaxed contentedly.)

This little bed is just right!
Ce petit lit est très bien!

(Sings to herself, telling off her fingers.)

LULLABY

Berceuse

Go to sleep, my thumbkin strong,
You must sleep the whole night long;
Lie down, index, at close of the day
The birdies in soft nest do sway.

*Fais do-do, mon pouce si fort,
Fais do-do, la nuit vient, dors;
Couche-toi, l'index, dans son doux nid
Mon bel oiseau berce ses petits.*

Finger tall, here is your place,
Come, and let me you embrace;
Hush-a-bye, ring finger fair;
Finger wee, come say your prayer.

*Doigt majeur, voici ta place,
Attends un peu que je t'embrasse;*

THE THREE BEARS

*Bonsoir joli doigt annulaire;
Petit doigt, viens dire ta prière.*

May sweet sleep now come to you,
As you sleep the still night through;
All fair dreams that float in the air
Will visit now my fingers dear.

*Dormez mes doigts d'un doux sommeil,
Dormez mes doigts jusqu'au réveil;
Et les beaux rêves qui flottent en l'air
Feront visite à mes doigts chers.*

(GOLDILOCKS goes to sleep.)
(Pause. Curtain if desired.)

March music. "Les Deux Gendarmes," in
"Chansons, Poésies et Jeux" may be used.

(Enter BIG BEAR and MIDDLE-SIZED BEAR in
a kind of fox-trot.)

(Enter LITTLE BEAR turning somersaults.)

LITTLE BEAR. Mother, is our soup cool?
Ma mère, notre soupe, est-elle froide?

MIDDLE-SIZED B. Yes, I think so.
Oui, je le crois.

BIG BEAR (looking closely at his spoon, and then
sniffing at his soup). Some one has been tasting
my soup!

LES TROIS OURS

Quelqu'un a goûté ma soupe!

MIDDLE-SIZED B. (*sniffing at her bowl*). And some one has been tasting my soup!

Et quelqu'un a goûté ma soupe!

LITTLE BEAR (*wailing, turning his bowl upside down*). Some one has been tasting my soup, and has tasted it all up!

Quelqu'un a goûté ma soupe, et il l'a goutée toute!

(BIG BEAR *and* MIDDLE-SIZED B. *rush to* LITTLE BEAR. *They examine the bowl, sniff the air, howl.*)

BIG BEAR (*sinking into his chair*). This is outrageous!

C'est vraiment terrible!

MIDDLE-SIZED B. (*sinking into her chair*). Who can the thief be?

Qui est le voleur?

BIG BEAR (*springing to his feet, and turning over his chair*). Some one has been sitting in my chair!

Quelqu'un s'est assis dans ma chaise!

MIDDLE-SIZED B. (*springing to her feet, and examining her chair*). Some one has been sitting in my chair!

Quelqu'un s'est assis dans ma chaise!

THE THREE BEARS

LITTLE BEAR (*dropping his bowl, and running to his chair*). Some one has been sitting in my chair, and has smashed it to pieces!

Quelqu'un s'est assis dans ma chaise et il l'a brisée en morceaux!

(*The BEARS dance, and howl about the broken chair.*)

BIG BEAR. Let us hunt for the scoundrel.
Cherchons le coquin.

MIDDLE-SIZED B. Yes, let us hunt for him.
Oui, cherchons-le.

Strongly accented march music.

(*The BEARS march about the room in lock-step, looking here and there.*)

LITTLE BEAR. Let us look in the bedroom.
Cherchons dans la chambre.

BIG BEAR. Certainly, let us look in the bedroom.

Certainement, cherchons dans la chambre.

MIDDLE-SIZED B. The scoundrel may be in the bedroom.

Le coquin doit être dans la chambre.

(*They go into the bedroom.*)

BIG BEAR (*shaking his pillow*). Some one has been lying on my bed.

LES TROIS OURS

Quelqu'un s'est couché sur mon lit!

MIDDLE-SIZED B. (*lifting quilt from foot of her bed*). Some one has been lying on my bed!

Quelqu'un s'est couché sur mon lit!

LITTLE BEAR (*looking in amazement at GOLDILOCKS*). Some one has been lying on my bed, and here she is!

Quelqu'un s'est couché sur mon lit — et la voici!

(*And GOLDILOCKS, poor sleepy-head, waked by noises round her bed, looks to see what is the matter, and sees three Bears all looking at her.*)

GOLDILOCKS. Bears! What shall I do?
Ours! Que ferai-je?

(*The march music which has continued softly now swells out loudly. GOLDILOCKS springs from the bed. The BEARS chase her about the bedroom several times. Finally she succeeds in gaining the living room. Here again the BEARS chase her. She escapes through the window. The BEARS stand at the window looking after her.*)

BIG BEAR. She has gone!

Elle est partie!

MIDDLE-SIZED B. The wicked thief!

THE THREE BEARS

La vilaine voleuse!

LITTLE BEAR. I am hungry. Let us eat supper.

J'ai faim. Soupons.

MIDDLE-SIZED B. Before I get some more soup let us sing, for we are glad that the naughty girl has gone.

Avant que j'apporte plus de soupe chantons, parce que nous sommes heureux que la mauvaise fille est partie.

THREE BEARS (*sing*). THIS IS HOW WE PLANT THE BEAN.

SAVEZ-VOUS PLANTER LES CHOUX?

(Translation not literal)

This is how we plant the bean,
In our garden, in our garden,
This is how we plant the bean,
In our pretty garden green.

*Savez-vous planter les choux,
A la mode, à la mode,
Savez-vous planter les choux
A la mode de chez-nous?*

Now we plant it with the foot,
In our garden, in our garden,

LES TROIS OURS

Now we plant it with the foot,
In our pretty garden green.

*On les plante avec le pied,
A la mode, à la mode,
On les plante avec le pied,
A la mode de chez-nous.*

Now we plant it with the hand,
In our garden, in our garden,
Now we plant it with the hand,
In our pretty garden green.

*On les plante avec la main,
A la mode, à la mode,
On les plante avec la main,
A la mode de chez-nous.*

Now we plant it with the head,
In our garden, in our garden,
Now we plant it with the head,
In our pretty garden green.

*On les plante avec la tête
A la mode, à la mode,
On les plante avec la tête
A la mode de chez-nous.*

CURTAIN

Unusually Good Entertainments

Read One or More of These Before Deciding on
Your Next Program

A SURPRISE PARTY AT BRINKLEY'S. An Entertainment in One Scene, by WARD MACAULEY. Seven male and seven female characters. Interior scene, or may be given without scenery. Costumes, modern. Time, one hour. By the author of the popular successes, "Graduation Day at Wood Hill School," "Back to the Country Store," etc. The villagers have planned a birthday surprise party for Mary Brinkley, recently graduated from college. They all join in jolly games, songs, conundrums, etc., and Mary becomes engaged, which surprises the surprisers. The entertainment is a sure success.

JONES VS. JINKS. A Mock Trial in One Act, by EDWARD MUMFORD. Fifteen male and six female characters, with supernumeraries if desired. May be played all male. Many of the parts (members of the jury, etc.) are small. Scene, a simple interior; may be played without scenery. Costumes, modern. Time of playing, one hour. This mock trial has many novel features, unusual characters and quick action. Nearly every character has a funny entrance and laughable lines. There are many rich parts, and fast fun throughout.

THE SIGHT-SEEING CAR. A Comedy Sketch in One Act, by ERNEST M. GOULD. For seven males, two females, or may be all male. Parts may be doubled, with quick changes, so that four persons may play the sketch. Time, forty-five minutes. Simple street scene. Costumes, modern. The superintendent of a sight-seeing automobile engages two men to run the machine. A Jew, a farmer, a fat lady and other humorous characters give them all kinds of trouble. This is a regular gatling-gun stream of rollicking repartee.

THE CASE OF SMYTHE VS. SMITH. An Original Mock Trial in One Act, by FRANK DUMONT. Eighteen males and two females, or may be all male. Plays about one hour. Scene, a county courtroom; requires no scenery; may be played in an ordinary hall. Costumes, modern. This entertainment is nearly perfect of its kind, and a sure success. It can be easily produced in any place or on any occasion, and provides almost any number of good parts.

THE OLD MAIDS' ASSOCIATION. A Farcical Entertainment in One Act, by LOUISE LATHAM WILSON. For thirteen females and one male. The male part may be played by a female, and the number of characters increased to twenty or more. Time, forty minutes. The play requires neither scenery nor properties, and very little in the way of costumes. Can easily be prepared in one or two rehearsals.

BARGAIN DAY AT BLOOMSTEIN'S. A Farcical Entertainment in One Act, by EDWARD MUMFORD. For five males and ten females, with supers. Interior scene. Costumes, modern. Time, thirty minutes. The characters and the situations which arise from their endeavors to buy and sell make rapid-fire fun from start to finish.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

Unusually Good Entertainments

Read One or More of These Before Deciding on
Your Next Program

GRADUATION DAY AT WOOD HILL SCHOOL.

An Entertainment in Two Acts, by WARD MACAULEY. For six males and four females, with several minor parts. Time of playing, two hours. Modern costumes. Simple interior scenes; may be presented in a hall without scenery. The unusual combination of a real "entertainment," including music, recitations, etc., with an interesting love story. The graduation exercises include short speeches, recitations, songs, funny interruptions, and a comical speech by a country school trustee.

EXAMINATION DAY AT WOOD HILL SCHOOL.

An Entertainment in One Act, by WARD MACAULEY. Eight male and six female characters, with minor parts. Plays one hour. Scene, an easy interior, or may be given without scenery. Costumes, modern. Miss Marks, the teacher, refuses to marry a trustee, who threatens to discharge her. The examination includes recitations and songs, and brings out many funny answers to questions. At the close Robert Coleman, an old lover, claims the teacher. Very easy and very effective.

BACK TO THE COUNTRY STORE.

A Rural Entertainment in Three Acts, by WARD MACAULEY. For four male and five female characters, with some supers. Time, two hours. Two scenes, both easy interiors. Can be played effectively without scenery. Costumes, modern. All the principal parts are sure hits. Quigley Higginbotham, known as "Quig," a clerk in a country store, aspires to be a great author or singer and decides to try his fortunes in New York. The last scene is in Quig's home. He returns a failure but is offered a partnership in the country store. He pops the question in the midst of a surprise party given in his honor. Easy to do and very funny.

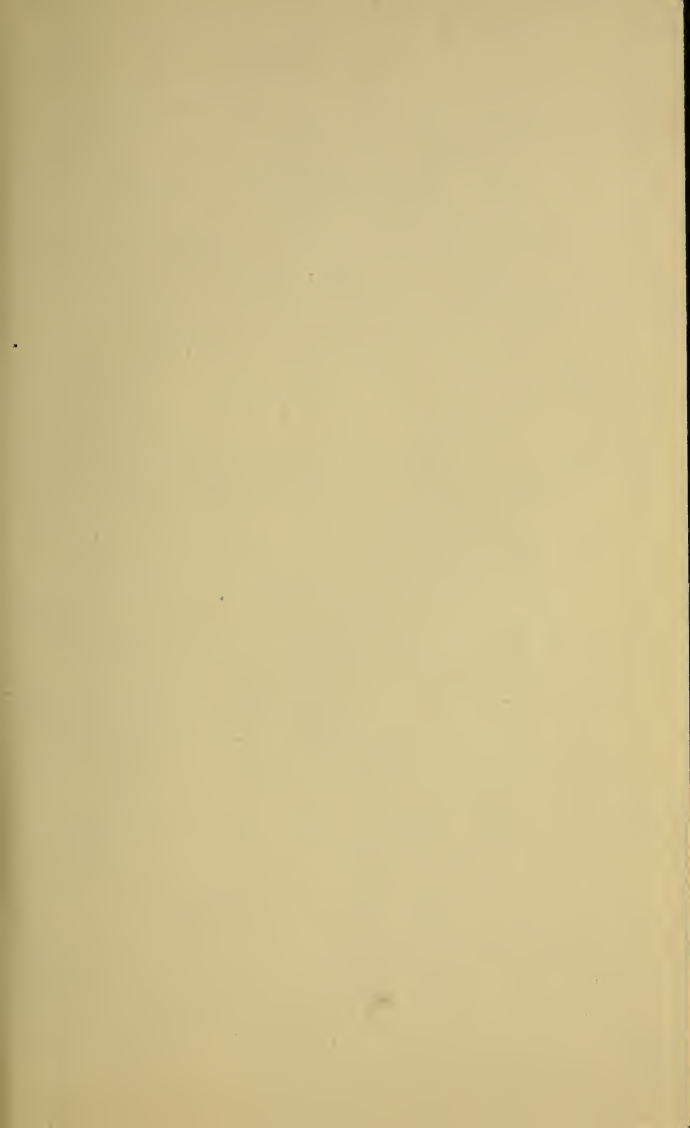
THE DISTRICT CONVENTION.

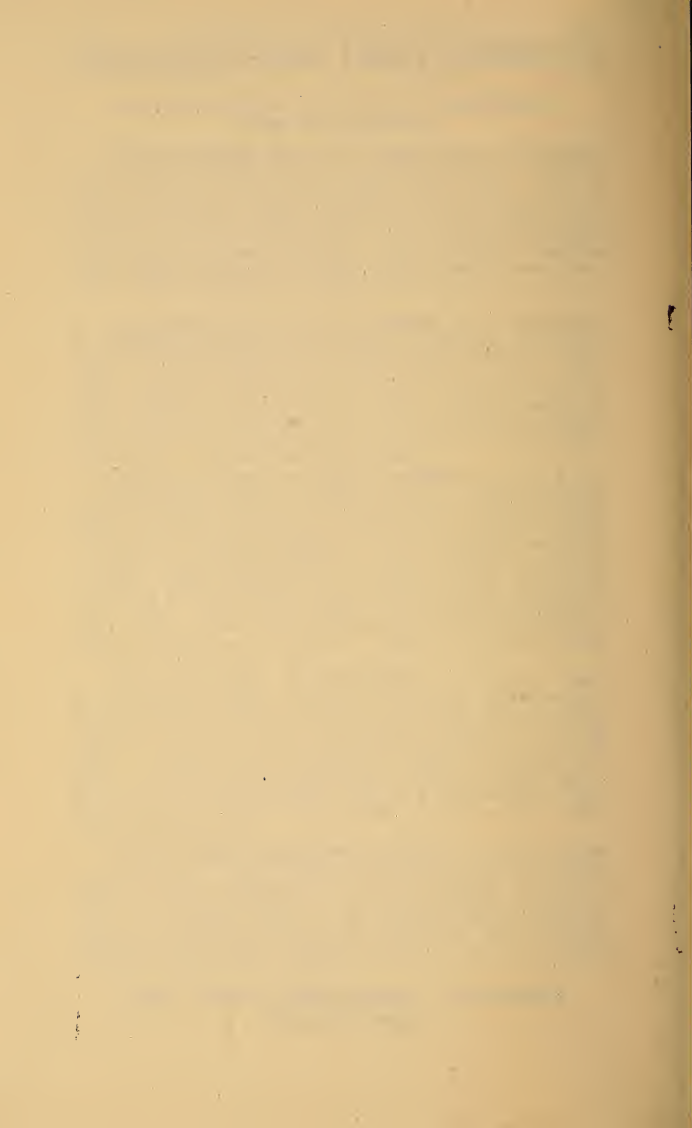
A Farcical Sketch in One Act, by FRANK DUMONT. For eleven males and one female, or twelve males. Any number of other parts or supernumeraries may be added. Plays forty-five minutes. No special scenery is required, and the costumes and properties are all easy. The play shows an uproarious political nominating convention. The climax comes when a woman's rights champion, captures the convention. There is a great chance to burlesque modern politics and to work in local gags. Every part will make a hit.

SI SLOCUM'S COUNTRY STORE.

An Entertainment in One Act, by FRANK DUMONT. Eleven male and five female characters with supernumeraries. Several parts may be doubled. Plays one hour. Interior scene, or may be played without set scenery. Costumes, modern. The rehearsal for an entertainment in the village church gives plenty of opportunity for specialty work. A very jolly entertainment of the sort adapted to almost any place or occasion.

THE PENN PUBLISHING COMPANY
PHILADELPHIA





Successful Plays for All Girls

In Selecting Your Next Play Do Not Overlook This List

YOUNG DOCTOR DEVINE. A Farce in Two Acts, by MRS. E. J. H. GOODFELLOW. One of the most popular plays for girls. For nine female characters. Time in playing, thirty minutes. Scenery, ordinary interior. Modern costumes. Girls in a boarding-school, learning that a young doctor is coming to vaccinate all the pupils, eagerly consult each other as to the manner of fascinating the physician. When the doctor appears upon the scene the pupils discover that the physician is a female practitioner.

SISTER MASONS. A Burlesque in One Act, by FRANK DUMONT. For eleven females. Time, thirty minutes. Costumes, fantastic gowns, or dominoes. Scene, interior. A grand expose of Masonry. Some women profess to learn the secrets of a Masonic lodge by hearing their husbands talk in their sleep and they institute a similar organization.

A COMMANDING POSITION. A Farcical Entertainment, by AMELIA SANFORD. For seven female characters and ten or more other ladies and children. Time, one hour. Costumes, modern. Scenes, easy interiors and one street scene. Marian Young gets tired living with her aunt, Miss Skinflint. She decides to "attain a commanding position." Marian tries hospital nursing, college settlement work and school teaching, but decides to go back to housework.

HOW A WOMAN KEEPS A SECRET. A Comedy in One Act, by FRANK DUMONT. For ten female characters. Time, half an hour. Scene, an easy interior. Costumes, modern. Mabel Sweetly has just become engaged to Harold, but it's "the deepest kind of a secret." Before announcing it they must win the approval of Harold's uncle, now in Europe, or lose a possible ten thousand a year. At a tea Mabel meets her dearest friend. Maude sees Mabel has a secret, she coaxes and Mabel tells her. But Maude lets out the secret in a few minutes to another friend and so the secret travels.

THE OXFORD AFFAIR. A Comedy in Three Acts, by JOSEPHINE H. COBB and JENNIE E. PAINE. For eight female characters. Plays one hour and three-quarters. Scenes, interiors at a seaside hotel. Costumes, modern. The action of the play is located at a summer resort. Alice Graham, in order to chaperon herself, poses as a widow, and Miss Oxford first claims her as a sister-in-law, then denounces her. The onerous duties of Miss Oxford, who attempts to serve as chaperon to Miss Howe and Miss Ashton in the face of many obstacles, furnish an evening of rare enjoyment.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

The Power of Expression

Expression and efficiency go hand in hand.

The power of clear and forceful expression brings confidence and poise at all times—in private gatherings, in public discussion, in society, in business.

It is an invaluable asset to any man or woman. It can often be turned into money, but it is always a real joy.

In learning to express thought, we learn to command thought itself, and thought is power. You can have this power if you will.

Whoever has the power of clear expression is always sure of himself.

The power of expression leads to:

- The ability to think "on your feet"
- Successful public speaking
- Effective recitals
- The mastery over other minds
- Social prominence
- Business success
- Efficiency in any undertaking

Are these things worth while?

They are all successfully taught at The National School of Elocution and Oratory, which during many years has developed this power in hundreds of men and women.

A catalogue giving full information as to how any of these accomplishments may be attained will be sent free on request.

**THE NATIONAL SCHOOL OF
ELOCUTION AND ORATORY**

4012 Chestnut Street

Philadelphia

LIBRARY OF CONGRESS

